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ABSTRACT

Based mainly on the experiences of seven Dutch public libraries during a 5-year study, this report discusses issues related to the integration of audiovisual materials and equipment into existing library collections. Following a brief introduction, its contents are divided into chapters: (1) Collection Building; (2) Processing; (3) Cataloguing; (4) Accommodating Audiovisual Materials; (5) The Lending of Audiovisual Materials; (6) The Equipment; (7) Use of Materials and Equipment in the Library; (8) Lay-Out of the Library; (9) Staff; and (10) Future Expectations. Topics addressed include the range of possible audiovisual materials, selection aids, acquisition, supply, withdrawals, composition of the collection, standardization, standards of the collection, suggestions for basic collections, materials processing, storage materials, integration philosophies, music and non-music collections, the children's department, open and closed access, public demand, borrowers, lending conditions, theft prevention, collection control, compensation for loss or damage, selection criteria, maintenance, furniture, staff requirements, and staff training. The final chapter presents 17 conclusions and 14 recommendations for the Dutch Centre for Public Libraries and Literature (NBLC) and Dutch public libraries. (JB)

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AV in action

Audiovisual media in the Dutch public library

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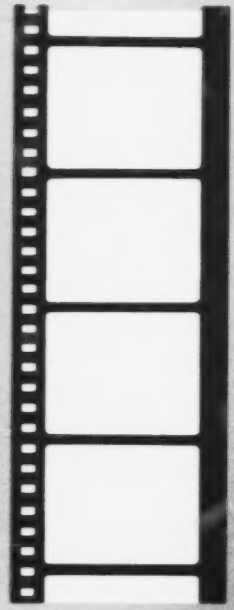

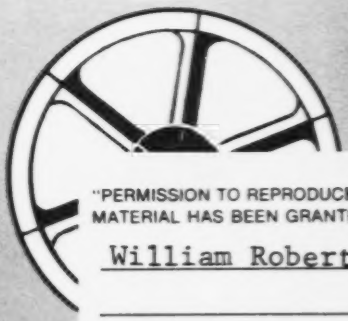

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FOREWORD

In this publication considerable attention is given to the 'Methodisch onderzoek naar het funktioneren van de openbare bibliotheek als mediatheek'. (Methodical investigation into the functioning of the public library as a media centre).
This survey ended on 31 December 1979 after a period of five years. Why the investigation was instigated is explained in the introduction. Several reports in Dutch have already been published. This present work includes not only an evaluation of the whole five-year period but also an overview of the progress that has since been made.
It is hoped that this publication will contribute to a further integration of audiovisual materials in public libraries and that other types of library and other institutions can benefit from the experiences which have been gained in the Netherlands.

1 INTRODUCTION

In the early 1970's it became increasingly clear in the Netherlands that audiovisual materials would have to be treated as normal information carriers and as such would need to be considered as an integral part of the library collection.
An interdepartmental working group from the Ministry of Cultural Affairs, Recreation and Social Welfare and the Ministry of Education stated that books and audiovisual materials should be considered as information carriers of equal importance. The respective Ministers of Cultural Affairs, Recreation and Social Welfare and Education have since confirmed this opinion.
Also in the Dutch Public Library Act it appears that audiovisual materials have an equal standing with books, newspapers and journals as far as the terms of reference of a 'public library' are concerned.
Several libraries already appeared to support this equality but hesitated in starting an audiovisual collection. They first wanted answers to a number of practical questions concerning the selection, processing, arrangement and the use of audiovisual materials. This was aggravated by the fact that nothing had yet been done regarding training in these areas. In 1973, therefore, the Ministry of Cultural Affairs, Recreation and Social Welfare and the Nederlands Bibliotheek en Lektuur Centrum (NBLC, Dutch Centre for Public Libraries and Literature), decided to instigate a research project with the aim of finding solutions to the problems that were raised. It was emphasized that the project was not concerned with whether audiovisual media belonged in the library; this had already been accepted. As a result one spoke of a methodical investigation, i.e. an investigation concerned with the methods that could be used for putting these materials into a collection.
In May 1974 the public libraries were invited to participate in this investigation. On the basis of geographical distribution and variations in size and type of library, the following were selected from the applicants: Amsterdam, Nijmegen, Oude Pekela, Rotterdam (Zuidwijk branch), Sittard, Stadskanaal and Stein.

The participating libraries received an annual grant from the Ministry of Cultural Affairs, Recreation and Social Welfare of between 50,000

and 90,000 Dutch guilders.
The NBLC office declared itself willing to support the investigation in the administrative and technical aspects. This guidance was most noticeable in the search for solutions to the problems raised by the libraries.
In addition a supervisory working group was formed to coordinate the investigation. The seven participating libraries were represented in this working group. Also a State Inspector of public library work, a number of staff from the audiovisual media service of the NBLC office and a representative of the 'Landelijke Bibliotheek Centrale' (National Library Centre) took part in the discussions.

The seven libraries were enthusiastic participants throughout the five years of the investigation and, in the early stages especially, both they and the NBLC office were confronted with numerous problems for which just as many solutions were found.
In the following chapters a number of aspects are discussed in detail. Despite the often difficult circumstances the library staff involved remained very positive about the decision to have audiovisual media in the library. It is clear that over the last few years the initial problems and teething-troubles have been overcome. Audiovisual materials and equipment have become a normal part of library work for both library staff and users. It became clear right from the start that the investigation had a stimulating effect and that many libraries have been able to benefit from its findings. Since then the number of libraries taking audiovisual materials into their collections has increased considerably partly as a result of this positive development.

The following chapters are based largely on the experiences encountered during the investigation and the two years following it.

2 COLLECTION-BUILDING

2.1 The audiovisual market

The range of the various audiovisual materials is in many ways totally different from that of books. Not only is the book market much better structured but also the scope of titles for informative and recreative purposes is much wider. In the early stages, therefore, the libraries had the greatest difficulty in building up a reasonable basic collection of the different audiovisual materials, especially as at that time there was no mention of a national audiovisual service. An exception to this is in the area of recorded music where the market is comprehensive and a central service has been provided since 1976.

2.1.1 Slide-sets

8 Compared with other non-music audiovisual materials the market for slide-sets is (still) the largest, but it should be stated immediately that there are several negative aspects. For example the Dutch sets constitute only a small part of the total supply and these are mainly produced for use in education. Foreign sets are more difficult to use because, in addition to the fact that they often treat non-Dutch subjects, they come with a text in a language other than Dutch and of course a printed text is indispensable to a slide-set. These foreign productions therefore do not appear to function well in the libraries.

There are also objections as far as the presentation is concerned:
- suppliers who provide slides in cardboard mounts (these mounts often cause problems during projection).
- suppliers who provide blank mounts, i.e. no title information or sequential numbering. (This causes problems when slides are separated from the set and it becomes impossible to match the slides with the corresponding set. It is also difficult to maintain the correct order of slides if there is no numbering system).
- slides of poor quality from a few suppliers (e.g. unnatural colours).

Sound commentaries are provided with a number of slide-sets; sometimes on a record but usually on a cassette.
There are numerous gaps in the market, both in fiction and non-fiction. As far as non-music is concerned, slide-sets form the largest part of the collection in nearly all of the libraries.

2.1.2 8mm films

With regard to the 8mm film market it is necessary to make a distinction between informative films (non-fiction) and feature films, etc. (fiction). The first group comprises documentaries on all subjects and films which are specially made for educational purposes and which treat a particular curriculum subject (physics, geography, etc.). The production of Dutch informative films hardly exists and the market comes almost exclusively from the United States and countries neighbouring the Netherlands (especially West Germany and England). The majority of these foreign informative films are silent. When the film is of such a quality that it can be understood without any further commentary, then it is to its advantage that it is silent and at least there is no language barrier. The problems of language however do arise with the accompanying printed text. This is one of the reasons why the libraries have bought few (foreign) informative films. Another reason is the rather high cost. In addition many informative films are out of date and lastly it can be said that the demand from the libraries is directed mainly towards feature films. The limited demand by the public for informative films is without doubt caused by the fact that there are still too few comprehensive collections of this type of material. As far as the other types of materials are concerned, it is apparent that they function well once a

Slide-sets on a viewing box (Stadskanaal)

certain minimum collection has been attained.

In building up a collection of 8mm feature films there are still greater problems to be faced. Feature films without sound are hardly practical but there is scarcely anything available in Dutch and one has to make do with films in English, German or even other languages. This in itself should not be a problem if there were Dutch sub-titling but this is unfortunately seldom the case. Another snag is that many feature films are only available in a shortened form of about 20-25 minutes. It goes without saying that the outcome is often a seriously mutilated product.
These objections exist to a lesser degree in the so-called slapstick and cartoon films. Finally it should be noted that on average most films are expensive.
In conclusion it can be said that there is only a limited range of good and reasonably priced 8mm films.

2.1.3 Gramophone records and sound cassettes - music
This is in fact the only category which has few problems concerning the building up and maintenance of the collection. The market is very large and diversified and the distribution channels are generally well organized. The only objection to productions coming from outside Holland is limited to the fact that the text on the sleeve is not in Dutch and so considerable use can therefore be made of imported music records and cassettes. Initially the choice of sound cassettes with music (musicassettes) was considerably smaller than that of records. Over the last few years recordings have been released more frequently on both record and cassette simultaneously. On average however the cassette version is somewhat more expensive even though the sound reproduction is sometimes not as good as that of the record. Against this however the quality of the record deteriorates more noticeably than that of a cassette in the lending situation.

2.1.4 Gramophone records and sound cassettes - non-music
To some extent non-music records and cassettes are supplied through the same channels as those for music. These include, among others, historical recordings, fairy tales, bird sounds, sound effects and simple language courses. In addition, more specialized institutions offer language courses and stage productions, etc. An increasing number of broadcasting companies supply radio programmes through the NBLC, of which a large proportion is of an informative nature (for adults). In addition many school radio programmes are available. There is a great demand for talking books although unfortunately the Dutch Libraries for the Blind have not (yet) been able to satisfy this need. At present the commercial range is almost exclusively devoted to foreign language talking books.

2.1.5 Video

Videotapes and videocassettes were until recently hardly available in Holland and the only way that the public libraries could satisfy the growing demand for video programmes was to record television broadcasts themselves. The situation regarding copyright was not clear, however, and a Copyright Subgroup from the Audiovisual Media Steering Group looked into this problem. The subgroup comprised, amongst others, representatives from the Ministry of Cultural Affairs, Recreation and Social Welfare, the Ministry of Education, the Dutch Broadcasting Corporation, film libraries, libraries and users' groups. Using the subgroup's conclusions a further working group was set up, with the same representatives, to establish how the Dutch radio and television programmes could be made available for educational use. This working group has also since brought out a report. The most important conclusion is that if the contracts with the staff making the broadcasts are modified then these programmes can be available on videotape and sound cassette, not only to schools and other educational institutions, but also to the individual users of the (public) libraries. 1983 will probably see the start of the supply of programmes from a specially created office of the Dutch broadcasting companies.

The NBLC in the meantime has started offering videocassettes (VHS) to the public libraries containing all types of programmes. Of course these do not yet include television programmes. Some of the cassettes are from commercial sources but the largest part offered by the NBLC consists of films, from various film libraries, for which the NBLC has obtained the right to distribute to the public libraries. In addition there are some video programmes from pressure groups etc. These cassettes belong to the VHS system. (For the standardization on VHS, see 2.7)

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2.1.6 Microforms

Until a few years ago there was very little available on microfiche or microfilm in the Netherlands apart from foreign publications. In the early stages of the investigation, therefore, this medium was not considered since then, the NBLC has begun to produce microfiches of, amongst others, backnumbers of periodicals and library presscuttings. In addition a few daily newspapers are available in microform.

2.1.7 Wallcharts, posters etc.

Only one library has had experience with a collection of wallcharts and posters and even this has only been for a short period. In terms of quantity and quality, however, we can already say that the market is good.

2.2 Selection

In the first years of the investigation, the selection of the different types of audiovisual materials was a problem, at least as far as non-music items were concerned. This was partly due to the fact that the market was incomplete and badly structured. In addition few selection aids were available and there was an absence of selection criteria. Initially this meant that the collections of the different audiovisual materials were formed with little real selection. This should not be construed negatively however. After all, it was the purpose of the investigation to establish, amongst other things, what use could be made of the different materials. Using the demand from the public as a guide, one was able to arrive at a more responsible collection as time went on, although the influence of library users is not consistent. Some libraries emphasized that the library user is a central factor in the building up of the collection. As far as materials on certain subjects were concerned one was able to use the same selection criteria for slide-sets and sound recordings as for books due to similarities in the range of titles. In selecting films, one had to rely more on one's own initiative.

2.2.1 Selection aids

12 At the beginning of the investigation period, much use was made of the publication 'Informatie Audiovisuele Media' (Audiovisual Media Information). This loose-leaf inventory of all informative audiovisual materials available in the Netherlands for purchase, hire or loan was far from complete in its early editions. Also the list included a large number of 16mm films. For this reason the publication is only of partial use in collection-forming. Because it is only a list, no attempt is made to review the materials. Despite these disadvantages, it is still the only national documentation of audiovisual materials which is of practical benefit to users of those materials because of its subject-orientated approach. The NBLC has since brought out new publications to compensate for these shortcomings.

The publication 'Recensies Audiovisuele Media' (Audiovisual Media Reviews) appeared at the end of 1977. The emphasis here is on assessing slide-sets and sound cassettes. Because relatively few materials were reviewed in the early stages, this publication received only a limited response. With the steady growth in the number of reviews included in the publication, more and more libraries rely on it for their selection.

In order to remain up-to-date, a faster way of publishing the information accumulated at the NBLC office was sought. The choice fell on the column 'Gesignaleerd' (Signposted) in the journal 'Infomedia', which has been published since the beginning of 1979. Information

on the newly discovered materials is published very quickly in this section. Materials which will be reviewed later are indicated so that libraries can delay their purchasing decisions. This section seems to satisfy a need, judging by the positive reactions from the libraries.

Since the beginning of 1976 the weekly information newsletter for record libraries 'Infono' has been used for music records and cassettes. Between 150 and 180 productions are considered every week.

Alongside the above-mentioned NBLC publications, libraries have made much use of publishers' catalogues where available. The information which these catalogues provide is very varied; from worthless to very helpful and from very concise to very comprehensive. In addition it should not be forgotten that such catalogues have, above all, a commercial objective. For this reason, a certain amount of caution should be exercised when using them for selection purposes.

Furthermore, the libraries very soon exchanged information on the materials amongst themselves. Following on from this, some libraries produce printed catalogues of audiovisual materials which are distributed to the other libraries. This information is used by the libraries to help fill gaps in their own collections.

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There has been constant pressure from the libraries to expand the reviewing of audiovisual materials and to create the possibility of ordering the materials from a central address. These wishes were satisfied at the beginning of 1981 with the publication of 'Aanschafinformaties audiovisuele materialen' (Audiovisual Acquisitions Information) in which fifty reviews appear monthly. The materials reviewed can be ordered centrally (from the NBLC). They are then delivered fully processed, i.e. bound in one of the storage folders of the multimedia storage system and supplied with labels, loan cards etc. The accompanying catalogue cards can also be ordered centrally. This service naturally means a considerable saving in the task of selecting audiovisual materials and it is not surprising, therefore, that since the commencement of this central service, many other libraries have started to include audiovisual materials in their collections.

In the selection process one should also be aware of the need to aim, as far as possible, for standardization in the different types of materials. For example it is not advisable to include both filmstrips and slide-sets in the collection when one can make do with slide-sets. The same is also valid for sound recordings; as far as possible only cassettes and where practical also records, but certainly no tapes (on spools) when this can be avoided. By standardizing the collection one also avoids the need for a large range of equipment. For the two

14 *Study carrels in a small public library (Stein)*

examples above, therefore, it would not be necessary to make filmstrip projectors or open reel taperecorders available in the library.

It is clear in the selection of slide-sets that those from non-commercial suppliers are preferred because they generally relate better to the demand for topical and pertinent information. Above all one should take care to see that the slide-sets can be used individually. Many sets are produced for educational purposes and are intended for classroom presentation by the teacher in certain subject areas.

As long as 8mm films are not reviewed nationally in sufficient numbers, it is imperative that they are ordered on approval. It is very confusing, for example, when numerous films are advertised with a Dutch title although they actually refer to foreign versions which are neither dubbed in Dutch nor have Dutch sub-titles.

2.3 Acquisition

In several libraries the final decision for purchase (with the exception of music) takes place in a selection meeting which is integrated with the traditional book discussions for adult material and possibly

also for children's titles. In some libraries the responsibility for selection is given to one or several members of staff who are only concerned with the purchasing of audiovisual materials. Sometimes only slide-sets and sound cassettes are included in the book discussions while the selection of 8mm films is left to an expert in this area. The records and sound cassettes containing music are mainly chosen and ordered by those working in the music department. Very many libraries make use of the opportunity of ordering their audiovisual materials centrally (from the NBLC).

2.4 Supply

Materials ordered through the NBLC are delivered fully processed. This means, therefore, that they are immediately available for loan. For example, filmstrips are mounted, blank slide-mounts are printed with a series number and a sequential number and, if necessary, cardboard mounts are replaced by plastic ones. Audiocassettes and videocassettes from non-commercial suppliers receive a new label containing information such as title, producer, advice on handling etc. All non-music materials are supplied in a storage folder from the multimedia storage system. The folders are also given a shelfmark (with classification), a title and a loan card. Until now the records and cassettes with music have received only a very basic treatment: the inner sleeve is replaced and the outer sleeve and cassette box are given (colour)codes.

2.5 Withdrawals

Because most of the libraries have only had audiovisual materials in their collections for a few years, there has hardly been any need to withdraw items because they are out of date. On the other hand withdrawals have been necessary as a result of loss and damage. Experiences here are varied. Most libraries state that, in recent years, only a small percentage of materials has been lost or damaged. Some are less positive, however, and clear causes for these different experiences have not yet been found. Sometimes a slide is missing from a returned slide-sets. This is often the last slide which has been left in the projector and can usually still be retrieved.

Most suppliers do not (yet) sell replacement slides. In order to avoid purchasing a whole set because of the absence of one slide an inter-library agreement has been set up whereby a library which has the same set will make a copy of the missing slide, neglecting copyright legislation.

Wear and tear of slide-sets seldom occurs, but it is more evident in the case of films. One or two libraries have succeeded in limiting this by systematically checking all returned films. This has had a noticeably preventive effect.

In some libraries the damage has increased over the last year. Amongst other things this is considered to be due to the length of time the films have been in the collection. It is also suggested that with the increasing use of 8mm films there are more users who possess a poor quality projector. There are also libraries, however, which express surprise that, even without controls, the damage to films in their collections is regarded as minimal.
In the first few years it appeared that by placing on open access one was creating a high percentage of losses due to theft. Nearly all the libraries have successfully switched to keeping the films behind the loan desk and putting only the container (spool-box, storage-folder) and/or the accompanying texts on the shelves. This led to a noticeable reduction in losses.

Records appear to be the most vulnerable type of material. Small and large scratches appear regularly which is, above all, annoying on musical production. This problem has instigated discussion as to whether the library should or should not change to the less vulnerable cassettes for lending purposes. In any case, discards due to damage are highest with records.

16 Damage to audiocassettes is very limited both for musicassettes and for informative cassettes.
In the beginning, many losses of cassettes were recorded due to theft. The same solution as for films is now employed which has meant great reductions in these losses.

In general, videocassettes are hardly susceptible to damage. The intentional erasing of a pre-recorded programme seldom occurs and the number of times that a videotape breaks is minimal.

2.6 Composition of the collection

As far as content is concerned audiovisual materials are certainly comparable with books. In materials where the verbal element (spoken word) is important, such as sound films, video and informative sound recordings, this is obvious. With a sufficient range of these and other audiovisual materials, the printed word can certainly be equalled. This is especially important for those groups in society which have difficulties with understanding printed verbal information. It can therefore be expected that the different types of audiovisual materials will eventually be spread over all fields of knowledge in the library.

With slide-sets, on the other hand, the verbal element is less important than the visual aspect. Slide-sets, therefore, will be used mainly

when the visual element is helpful or necessary. It is unlikely that many slide-sets will be available in philosophy, for example. In the same way records and cassettes are unsuitable in subjects where the visual aspect is important, e.g. large areas of botany and zoology.

With some types of material, therefore, one cannot expect a comprehensive coverage in all subject areas and in building up a collection one must consider the strong and weak points of certain audiovisual materials. For the time being, however, one also has to make do with the limitations of the market; the choice is sometimes very restricted.

If we look at collection building in the different public libraries in the Netherlands, then it becomes clear that in the non-music sector the slide-sets account for the largest part of the collection and it is certainly worthwhile looking at the reasons for this. Although there is much demand for slide-sets, if we look at the lending figures we see that, comparatively speaking, they do not receive the most attention. The size of the collection in this case can probably be explained by factors involving the purchase and management of slide-sets. Although quality often leaves much to be desired, the range of slide-sets is adequate and one can make a reasonable selection in a large number of subjects. In addition, the average price of slide-sets is not unreasonable when compared to books. They are easy to manage and to lend, and the library staff, therefore, has fewer initial problems with them. An important factor, on the other hand, is that one needs a substantial number of slide-sets (c. 750) in order to guarantee a reasonable coverage in all subjects. This immediately involves a sizeable minimum collection. 17

In spite of all the limitations in the market, one can build up a reasonable collection of recreational 8mm films; especially if one is prepared to accept German and English language soundtracks and shortened versions of feature films. It is difficult to achieve a balanced collection of non-fiction films. Although there is some demand for pornographic films these are not to be found in the collections at present. This genre of film is probably available for hire in sufficient supply outside the public library.
It is very difficult to build up a collection of films for children because the number of good 8mm films for this age group is small. Compared with other audiovisual materials, the 8mm film collection, until recently, has been the fastest growing among the public libraries. This is undoubtedly due to the ever increasing demand from library users for this medium and then with the emphasis on fiction. In compliance with this demand we see that on average only a quarter of the film collection is non-fiction.

The impression is however, that the 8mm film will be ousted by the videocassette and videodisc in the foreseeable future. For this reason many libraries are reluctant to purchase 8mm films at present.

The supply of records (music) is so large that it is not difficult to create a comprehensive collection of all the different genres and this is also true, but to a lesser extent, for musicassettes.

The demand from the public for non-music recordings is directed mainly towards cassettes because they are less vulnerable and easier to handle.

None of the libraries has started a collection of transparencies for the overhead projector. Most of them regard transparencies as being intended above all (and almost exclusively) for educational purposes and, as such, belong in the school resources centre rather than in the public library.

2.7 Standardization

A recurring problem is that of interchangeability of videocassettes. The different types of cassettes (U-matic, VCR, Betamax, VHS etc.)
18 can only be used within their respective systems. This means, for example, that a VHS videocassette can only be played on a video-recorder from one of the companies (e.g. JVC) marketing the VHS system. There is one case where videocassettes are not interchangeable even within the same system. This is the Philips VCR system whereby a cassette which has been used for recording on one 1500 videorecorder cannot be played back on another.
The libraries should try to consider the library user when deciding on the types of video system for their collection. In some situations one could suffice with a single system while in others the demand will be varied and the library will be obliged to offer video programmes on different systems.

There has been continual discussion concerning standardization in the libraries. Only at the end of 1980, after studying the video market, was it possible to advise on the choice of video system. The NBLC suggested that libraries use VHS exclusively for lending purposes and to acquire, where necessary, a U-matic recorder and cassettes for recording purposes. The preference for the VHS system shown by the NBLC was also shared by other bodies at the same time in the Netherlands.

It also seemed useful to standardize the other types of materials and after a joint consultation it was decided which materials should or

should not be included in the collection. This decision was arrived at by considering the estimated demand from the potential user. In addition the ease of handling and vulnerability of the materials have played a role. It was therefore agreed, for instance, to include slide-sets but not filmstrips and as far as films are concerned only the 8mm format and not the wider films (16mm etc.). As far as possible non-music material would be made available on cassette and as little as possible on record while soundtapes (open spool) were rejected completely.

2.8 Standards for the collection

In 1979 a NBLC committee began considering public library standards and attention was also given to audiovisual materials. The committee made use of the experiences gained in the methodical investigation which showed that when for non-music the audiovisual collection is 8% of the total stock then a sufficient coverage is possible both for the different types of materials and subject areas. As far as we can see at the moment a wide choice is possible. Microforms (microfiche and microfilm) are not included in this percentage. The other materials which make up the audiovisual collections in public libraries include records, sound cassettes (compact cassettes), slide-sets, transparencies, 8mm films, and videocassettes. Representatives from the music libraries have suggested similar figures for music records and cassettes which correspond to about 12% of the total library collection.

Selecting slide-sets in an integrated collection (Rotterdam)

2.9 Basic collections

It has been shown that there is a clear relationship between the number of available items and the interest from the public. If one only has a small collection of a certain type of material (e.g. slide-sets), then one can expect little demand from the public. One exception to this is 8mm films. Probably there is such a great demand for 8mm films that the users are content even with a limited range of titles. However it is valid for the other types of audiovisual materials that a reasonable choice should be available.

The limited response resulting from small collections is partly because there is not a sufficient choice in each subject area. But in addition there is no real attraction in small collections and the materials which are present are not conspicuous enough among the larger numbers of books. This immediately raises the question of how large the collections should be and more specifically the minimum number of items for each type of material.

It is difficult to give a definite answer but using the experiences of the participating libraries the following figures are suggested:

slide-sets	at least	750
records and cassettes (non-music)	,,	500
8mm films	,,	500
cassettes (music)	,,	1,000
records (music)	,,	4,000

Some libraries have put certain types of material on loan only when the collections have reached an acceptable minimum size. Other libraries have put everything immediately in the lending section even though they were not able to offer very much at first. There is no objection to this latter approach, although one should not be disappointed if the response is very slow.

3 PROCESSING

3.1 The processing of the different types of audiovisual materials

It has been possible to order music records and cassettes centrally since 1976 and these are supplied ready for lending. The central supply for non-music however has only been achieved in the last few years. Since 1 January 1981 all types of material can, in principle, be delivered ready for the shelves. The libraries are, of course, responsible for processing those materials which they do not order centrally.

Initially, there was little standardization as far as the processing was concerned. One of the factors which led to some standardization was the influence of the deliberations of the national working group. This standardization has been stimulated by the development of a range of storage possibilities for the different materials, either individually or in combinations. 21

In some of the libraries the processing is being done, where necessary, by one or more members of staff specially entrusted with audiovisual media. In the other libraries, these tasks are carried out by the department responsible for processing the books. Sometimes this form of integration led to a stagnation in the early stages because the members of staff involved were still not sufficiently familiar with the new materials. Moreover, the relatively small number of audiovisual materials had to be processed alongside large numbers of printed items and according to similar procedures.

Slide-sets and filmstrips

Some titles are only available as filmstrips. In all libraries these filmstrips are cut into individual images and then mounted. The libraries therefore lend exclusively slide-sets, which means it is possible to standardize both equipment and storage methods. Where necessary the slide-mounts are given a series or set indication (title and/or order number) and a sequential number.

Because the cardboard slide-mounts regularly create problems during projection, some libraries have even started replacing the cardboard mounts with plastic ones.

Most libraries store their slide-sets in one of the storage folders from the NBLC storage system.

All the above-mentioned tasks are performed nationally for those materials which are ordered centrally.

8mm films
If necessary, the films are provided with a leader and several libraries use this for noting information concerning the film as it appears on the film-spool and/or box. This is indeed advisable since it is possible that after projection films may not be put onto the correct spool. In addition the spool and box and/or storage folder are given a number and/or title as well as an ownership label or stamp.
Ever increasing use is made of the NBLC storage folders for films. Some libraries still use special plastic boxes which are the same as those intended for ordinary soundtapes (e.g. Agfa, BAS-F, GEPE). When films are on closed access (behind the counter), the number on the folder or box corresponds to that on the spool, thereby making retrieval easier.
In some libraries the storage materials are provided with a label 'film available at lending counter'.

Records
If libraries process the records themselves, then they usually do it in the same way as the Nederlandse Bibliotheek Dienst (Dutch
22 Library Service). This includes, among other things, laminating the sleeve, affixing a plastic pocket for the record's 'scratch-card' and possibly replacing the inner sleeve with a new one (paper with plastic inner lining). In addition codes and ownership labels are put on the record and the sleeve. A storage box has recently been developed for long playing records and this is part of the NBLC range of storage items. Several different possibilities for smaller records have been available for a long time within the storage system.

Cassettes
Both the cassette itself and the cassettebox and/or storage folder are furnished with a title and/or corresponding numbers so that the cassettes are easier to find when they are kept behind the lending counter. The NBLC storage folders are used nearly everywhere for the storage of non-music cassettes and any additional materials such as slide-sets, and documentation can easily be put with the cassettes in the folder. No special storage facilities are used for music cassettes. As in the case of films, some libraries stick a label on the folder with the text 'Cassette available at the lending counter'. Discussions in the national working group brought about the production of a sticker with the following text:
– rewind after use
– do not leave in the sun or heat
– do not mend.

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Multi-media storage system (NBLC)

Video
The method of processing videocassettes is in many ways the same as that for audiocassettes. The cassettes are nearly always kept in the original holders, although, here also, an increasing use is being made of one of the NBLC folders.

3.2 Storage materials

One of the first problems which confronted those libraries taking part in the methodical investigation was the way in which the different materials could be stored. Many products are supplied in widely varying packagings by producers and importers. They are often inadequate or impractical, so it is necessary to find another, better solution. The final choice depends partly on the method of shelving (integrated or non-integrated) and the problem of theft prevention.

Apart from that, however, it was considered sensible to use storage materials which satisfied, among others, the following requirements:
- a uniform system for at least one type of audiovisual material but, where possible, for more types;
- the possibility of including accompanying materials (e.g. textbook and/or cassette) in the same storage unit;
- recognizable for the public;
- easy accessibility to the contents for the user;
- easy to handle;
- good protection of the contents against damage, dust etc.
- administratively easy to handle at the lending counter.

As a suitable storage system was not readily available, the libraries began by adapting the ones that were available. This resulted in several libraries using the so-called 'journal cassettes' for slide-sets. These cassettes are indeed satisfactory for a non-integrated approach, if a good solution is found to the problem of additional textbooks. Another objection to these cassettes is that they can hold only a maximum of 24 slides and, in the practical situation, there are still more disadvantages. If the fastening strip becomes loose the slides can fall out and the same occurs when either one or more of the slides are not in the right position. For films, use was often made of the square plastic storage boxes from Agfa, BAS-F or GEPE.

The NBLC, in cooperation with the different libraries, has developed a storage system which meets the above-mentioned requirements. Models for new storage folders were continually being developed and were discussed with those libraries. When agreement was reached the final design was put into production. In this way a fairly extensive range of wide and narrow folders of approximately A5 format has

evolved. By using pockets and, in the case of some folders a ring-mechanism and loose-leaf pages, all types of audiovisual materials could be housed including combinations such as cassettes with slide-sets. These multimedia titles can therefore be shelved as a whole and similarly lent out as a single item.
At a later stage, a series of A4 folders was developed for bulkier materials.
All the folders come with plastic pockets for loan card, catalogue card, printed material (textbook, manual, documentation etc.) and a title strip. They are available in red and brown. The majority of the participating libraries have gradually switched to this system.
One of the advantages which is often cited regarding a comprehensive storage system is that it is recognizable for the public. One knows that a certain type of folder contains audiovisual material. Moreover this system outwardly resembles a book and for the public this appears to be less disturbing. In other countries there have been positive experiences regarding this type of approach. Library users are more likely to borrow audiovisual materials if 'it looks like books'. The fact that the storage folders have an appearance similar to that of books also has advantages for the library staff (e.g. the loan card pocket is in the same place). This means that the lending procedures are the same as those for books; an aspect which is seen as pleasing and efficient.

4 CATALOGUING

As there was still no nationally organized service in the early stages, the libraries participating in the investigation had to produce all the necessary catalogue entries themselves. In 1977, however, the NBLC began to catalogue audiovisual materials, but because this was mainly confined to slide-sets and audiocassettes (radio broadcasts), there was only partial interest in this provision.

There was initially much confusion in applying the existing cataloguing rules, but it was also known in the early stages that new national rules were being formulated based on international rules, the ISBD/NBM (International Standard Bibliographic Description for Non-Book Materials). The publication of these rules, however, was continually being delayed. Both the NBLC and the libraries managed with the English edition and the draft of the Dutch version, although this led to numerous differences in interpretation. Then in 1977 the definitive Dutch edition became available, but even then not all the problems were solved.
26
One item which has remained under discussion is the 'general material designation' (the so-called 'early warning'). The prescribed terminology is not considered 'user-friendly'.
A second difficulty is the absence of rules for establishing the heading. It is hoped that such rules will be forthcoming; then a national cataloguing service can be better developed.

The integration philosophy, which was a basis for the methodical investigation, is also extended to the catalogue and it was suggested that at least one catalogue should be completely integrated. For this, the subject catalogue (classified and/or under subject heading) seemed to be the best choice. The intention was that the library user should be able to see, in a single catalogue, which books and audiovisual materials on a particular subject were available in the library. In the meantime, nearly all the libraries have one or more integrated catalogues.

Some libraries have also produced printed catalogues which are distributed to schools and other institutions in their area.

5 ACCOMMODATING AUDIOVISUAL MATERIALS

5.1 Integration?

One of the criteria of the survey was the integration of the audiovisual materials in the total library collection. With this in mind an integrated arrangement was considered, although it was then not possible to foresee the extent of this integration. A complete integration, i.e. audiovisual materials shelved between the books (intershelving), was never a condition.

The integration philosophy was based on several considerations. In the first place it was thought logical, for both library user and library staff, to make as little distinction as possible between the different types of media. Although printed and non-printed materials differ in appearance this need not be the case as far as content is concerned. This is certainly true for the informative part of the collection. For this reason it was deemed advisable to place the different media on a single subject as near as possible to each other. The information dictates the arrangement and not the type of material. Another consideration was that if the different media were to be placed in separate areas, as is the case with many record collections, then this would create insurmountable barriers for the library users.

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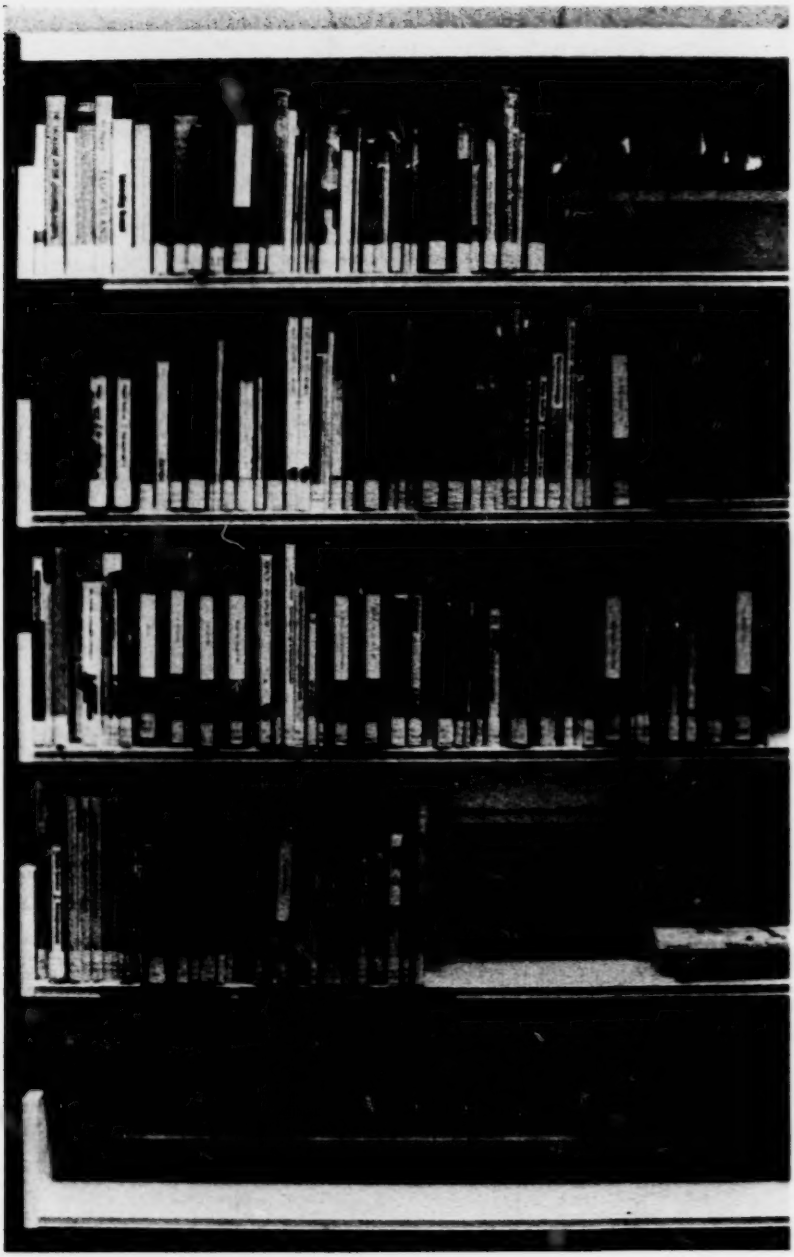
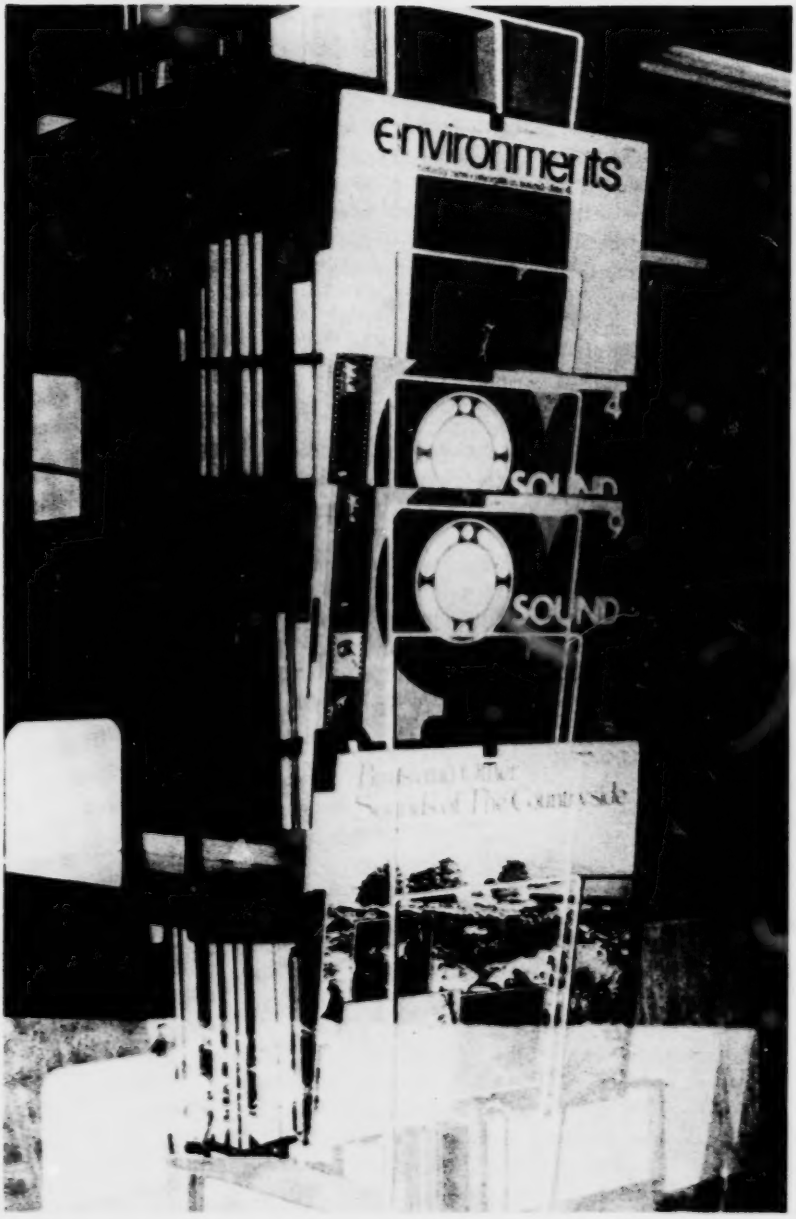
Only a few libraries chose at the outset for a complete integration of all audiovisual materials with the exception of records which, because of their size and vulnerability, offered problems in integration. In these libraries, the informative records, however, were placed as near as possible to the other items on the same topic. In order to achieve this small racks were used which were hung on the ends of the bookshelves. This idea was also used later by other libraries. With the exception of the library in Nijmegen, which had set up a separate audiovisual department, the participating libraries kept their lending audiovisual materials in the same section as the books but on separate shelves.

Gradually, and undoubtedly stimulated by the positive experiences, the demand for total integration increased. One had the impression more and more that the total integration concept encouraged the use and lending of audiovisual items and it was observed that the public became conscious of these items earlier. In addition



Integrated accommodation of audiovisual materials (intershelving)



Non-music records placed in small racks as near as possible to the other items on the same topic (Stadskanaal)

one becomes familiar with them by seeing them shelved between the books and one is more likely to take them home.
Gradually nearly all the public libraries with audiovisual materials in their collection switched to a "total integration" approach. One library gave as a reason that, in the long term, integration (including bibliographical integration) offered better guarantees for continuity in library practice and policy. Establishing a separate audiovisual department would mean the possibility of a more rapid start but would also influence the tendencies by the staff and users to discriminate between the materials. Once these tendencies exist, it is particularly difficult to change to integration at a later stage.
Of course an integrated system is only of importance in an open access situation. In the stacks, for example, of a county library, an integrated storage approach is of little use.
Total integration is more demanding regarding storage provision; that is to say the containers which hold the different audiovisual materials. This has been dealt with in more detail in chapter 3.
Some exceptions are made to the integrated arrangement, namely for recreational films and fiction slide-sets (excluding fairy tales) and for music sound recordings.
Because no subject coding is given to the recreational films (e.g. feature films and cartoons) an alphabetic arrangement is the only possibility. Moreover they are catalogued mostly under title, which means it is of little use shelving these films and slide-sets alphabetically by title if they are integrated with the books which are in turn shelved by author. The feature films and fiction slide-sets, therefore, are kept together on separate shelves.
Integration is not applied in the music departments. It is not sensible to mix the large numbers of records and/or cassettes with, for example, books on composers, styles etc. On the other hand, a music department can already be integrated if, apart from the records and cassettes, it contains all the books and periodicals on music and possibly sheet music as well. This is then an integrated subject department.

5.2 Music and non-music

Apart from the fact that a music department can be regarded as an integrated music collection, it is also necessary to mention an historical explanation for its departure from the integration philosophy. Over the years, many libraries began to put records and cassettes (chiefly music) in their collections. Because different types of material were concerned, compared to printed materials, it was thought that differing facilities were also necessary. Partly as a result of the financial conditions at that time records and cassettes were located in separate areas, specialist members of staff were

appointed and a coding system for sound recordings was employed which was different from that used for books. In some cases these special measures went even further: separate membership for the record library, minimum age for using the department and the establishment of loan charges for records and cassettes. A specialist department with a specially trained staff combined with the application of its own unique facilities and loan conditions can easily result in an isolation of that department in relation to the rest of the library. It is not surprising, therefore, that at the beginning of the investigation it was suggested that non-music should not follow in the same way and that consequently, as far as possible, a certain amount of integration should be attempted.

There was still a problem regarding the record library. The majority of these library departments also have non-music records and cassettes. Those libraries involved in the investigation quickly transferred the non-music collection to the adult department and, in some cases, also to the children's section.
When the record libraries collect only records and cassettes which contain music plus books and periodicals on music then they are in fact good examples of integrated music collections. This part of the public library can be more correctly called a music department than a record library or sound library. The last two names refer exclusively to the type of material that is available (sound carriers, namely records etc.). These terms also have little meaning when other departments in the library have records and cassettes. Moreover, the specialized training of the music department staff can be exploited more fully. Music, as a subject, justifies an advanced training. This is, however, hardly necessary for the different materials and equipment as acquaintance with them should belong to the basic knowledge of every librarian.

5.3 The children's department

Most of the libraries which work with audiovisual materials place them (non-music) exclusively in the adult department. In the long term this does not appear to be so sensible because:
- many of the materials produced are for children (school radio programmes on cassette, slide-sets of fairy tales, etc.);
- the children remain deprived of audiovisual materials in many cases.

More and more libraries are switching to placing slide-sets etc. in the children's section and several libraries note that they are received very enthusiastically. There have been no real disadvantages, e.g. damage.

A general problem is the availability of the music department's collection for children. Apart from the fact that the 'record libraries' originally contained non-music items there are also many children's records and cassettes in the department, even though the 'record library' is generally not accessible to children. Children's records therefore have to be borrowed by parents or an older brother or sister. But children also want to listen to pop-music and/or classical music; this too is normally not possible.
This situation has probably been caused by the vulnerability of the material. The question, however, is whether this reasoning is justified. The experiences in the investigation have been that the children are decidedly not rougher or clumsier with the materials or equipment. On the contrary, children are often more practical than their parents. Maybe one is afraid that the children themselves possess less expensive equipment or that there will be a surge to the music department if the doors are opened to children. In any case there will have to be very good reasons for allowing the children to remain deprived of music records and cassettes. A duplication of the collection (for the children's section) cannot be the obvious or sole solution.

32 **5.4 Open and closed access**

Open access is such a common place in Dutch public libraries that the placing of audiovisual materials on closed access was not even discussed at the beginning of the investigation.
Rather quickly it appeared that an open access system was not the best solution for all materials. Sound cassettes, especially those with music (musicassettes) and the 8mm films were frequently stolen in several libraries and they have since changed to putting these materials behind the lending counter. In most cases the storage folders remain on the shelves with the accompanying texts. The user can still make his choice and then obtain the film or cassette at the lending desk. This method has virtually eradicated the theft of these materials; in the library at least. One disadvantage is that it takes time for the staff to find the desired items and another is that more space is needed behind the counter.
The other audiovisual materials are not susceptible to disappearance in large numbers by unlawful means and they can remain on the shelves.

In some libraries, where the theft of materials (including books) has increased so much, it has been decided to install a security system.

6 THE LENDING OF AUDIOVISUAL MATERIALS

6.1 The demand from the public

There is an increasing interest in the borrowing of slide-sets, although this demand cannot always be met because of an unbalanced availability of titles. A list has been compiled, using requests from the public, containing subjects in which few or no slide-sets are available. This list has been sent to the manufacturers in the hope that they will be able to fill the gaps. There is generally little demand for slide-sets with accompanying sound, in fact this combination is often regarded as impractical. Teachers much prefer to give their own commentary to the slides.
Slide-sets are also used regularly in the library; above all in the story-hour. The young children especially prefer slides to films. A still image is much easier for them to comprehend while a film can go too quickly for them. The older children, however, prefer to watch films.

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The public shows a definite preference for cassettes where non-music is concerned. Moreover, apart from language courses, the group using non-music records and cassettes is not very large. The demand for language courses, on the other hand, is quite high everywhere. As regards music, it is not easy to establish the public's predilection for either records or cassettes. Most music departments have primarily records in their collection and, in comparison, the cassettes do not do so well. But this is probably caused more by the limited supply than by the preference of the users.
In a few music departments, however, there is a noticeable change in this situation. The interest in records is declining while there is an increasing demand for cassettes. The children's desire for music (mainly musicassettes) cannot normally be satisfied as the music collections are not yet accessible to this age group and they can only obtain them via their parents, older brothers or sisters, etc.

The interest in 8mm films is so great that it can hardly be satisfied and the borrowers even have to manage with German and English films without Dutch subtitles. Film collections also attract people from outside the working area of the library; recreational films are

the most popular. The more limited demand for informative films may be explained by, amongst other things, the fact that the collections in this area have not been expanded.

Concerning video, most libraries have initially taken a 'wait and see' attitude. But since one system (VHS) has taken a hold on the video market, more libraries have dared to start a videocassette collection.

In general, we can say that there is a clear relationship between demand and supply. Larger collections attract more users than smaller collections and practical experience has shown that this is certainly true of audiovisual materials.

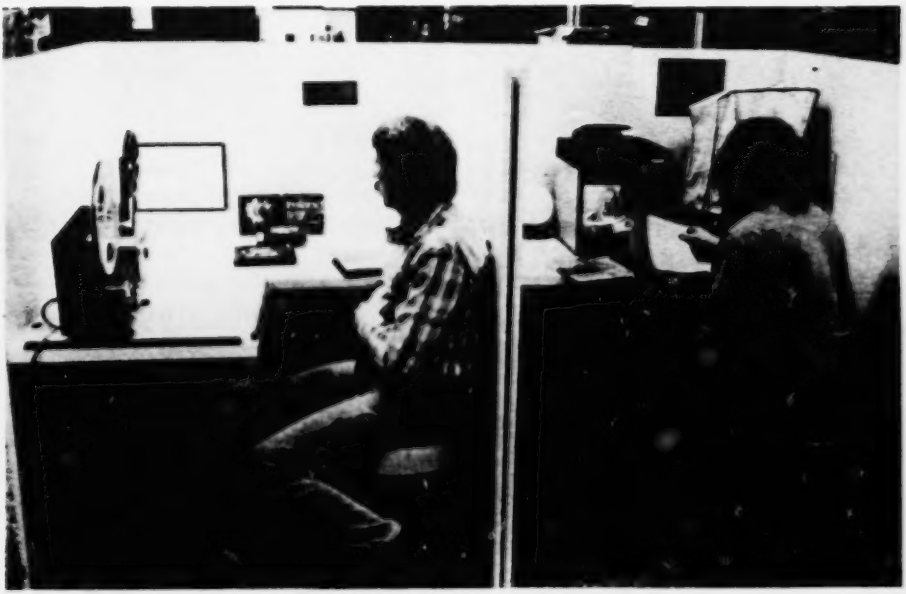
6.2 The borrowers

The general impression is that audiovisual materials attract new library users. This has been confirmed by a survey of about 1,000 users of audiovisual materials. This survey was conducted in 1977 in six of the seven libraries which took part in the methodical investigation. Here follows a summary of the report of the survey:—

1,004 people, who came to borrow audiovisual materials, were
34 interviewed. No fewer than 57% confirmed that they had (recently) joined the library because they could borrow audiovisual materials. This means that more than half of the users of audiovisual materials had recently joined the library only because of the audiovisual collection. This could therefore be an endorsement that those who are less interested in printed verbal information (books, periodicals, etc.) will indeed make use of auditive and/or visual information. The traditional library users, however, are also starting to make use of the new materials; 43% of those interviewed, who were probably already members of the library or who were primarily interested in printed information, now also use audiovisual materials.
A reassurance for those who regard the book as very important is the fact that 70% of those who joined the library because of the audiovisual materials now also borrow books. The audiovisual materials, therefore, also indirectly attract potential readers. Moreover, it is once again confirmed that books and audiovisual materials do not compete with each other, but rather complement one another. Furthermore, the survey showed that 75% of those using audiovisual materials are not older than thirty years of age.
Another question that the survey tried to establish was whether there was a relationship between the type of use (individual or group) and the different kinds of materials. From the answers, it appeared that some audiovisual materials, namely records and musicassettes, are borrowed chiefly for individual use. Other categories are used

relatively more often in the family situation and for educational purposes.
These then are a few conclusions from the survey. Several of the findings are endorsed by practical experience.
It is evident that a new section of the public is reached by offering audiovisual materials. These materials help to lower the barriers to using the library and this is very clearly the case with feature films and videocassettes.

Practical experience has also confirmed that education makes use of the wider range of items in the collection. In some cases the schools themselves go directly to the library (whether or not via the "School Media Service"); in other situations they operate through individual borrowers. Slide-sets and, above all, videocassettes are used a great deal for educational purposes, but on the other hand slide-sets are also used by individuals whereas in the case of video-cassettes only a gradual drift towards individual use is apparent. Several libraries note a very important point, namely that audiovisual materials, especially films, encourage access to the libraries. They reach people who could not otherwise be attracted by the traditional media. It is noticeable that mentally handicapped users also borrow audiovisual materials. It is very encouraging for them that many



Use of study carrels (Rotterdam)

audiovisual items are available in the adult department. They do not need to borrow them from the children's department, which might be seen as discriminatory.

6.3 Lending conditions

Conditions for borrowing have been drawn up but they are not always the same in the different libraries.

6.3.1 Membership

Non-music items may be borrowed in all of the libraries by using the membership card which is also valid for books. This is also becoming more and more the case for music records and cassettes. Initially, one was used to a special membership in many libraries for borrowing music recordings. Gradually, the majority of these libraries have done away with subscriptions and made the music available on the normal membership card. In any case, the normal membership is not expensive. Adults never usually pay more than 12,50 guilders a year and there is no charge for those under eighteen. Several libraries have a special arrangement for schools and sometimes other institutions. This is often in conjuction with the School Media Service.

6.3.2 Loan charges

Although an extra membership fee for borrowing music materials has been scrapped in many libraries, there is still a distinction made between these materials and other categories in the collection. Normally a charge is made for borrowing records and cassettes; this is in contradiction to books which can be borrowed free of charge everywhere in the Netherlands. This exception has led to several libraries also asking for contributions for borrowing other audiovisual materials. For slide-sets, records and cassettes this can vary from between 25 cents to one guilder per loan. Higher charges are made for films and videocassettes. On the other hand, there are also very many libraries which make no charge for borrowing non-music materials.

The fact that several libraries make loan charges in varying degrees does not mean that they are happy with the situation.
The general meeting of the Nederlands Bibliotheek en Lektuur Centrum (NBLC), the association of all Dutch public libraries, has emphasized this by accepting a motion against loan charges. By applying loan charges for audiovisual materials, one unintentionally creates a distinction between these materials and books and it is exactly this distinction that one is trying to avoid. Loan charges are rightly considered as working against the integration philosophy.

However, a library can be forced to make loan charges either by local council instructions or by financial constraints.

6.4 Theft prevention

It has already been mentioned that some types of materials are susceptible to theft. This has meant that some categories have been put on closed access, that is to say, the materials are stored behind the loan desk. The accompanying folders etc. remain on open access, i.e. on the shelves. In some libraries, however, there is theft of all materials - including books - and this has increased to such an extent that these libraries have installed a security system. The systems which are used (Checkpoint and Knogo) work by using magnetic strips on the materials in combination with special exit gates. These systems are not yet available for use with magnetic materials such as sound cassettes, videocassettes and (magnetic) sound films. The quality of sound reproduction is affected by continually magnetizing and demagnetizing the strips.

6.5 Control

The examination of returned materials has been a recurring point for discussion in recent years. This discussion was concerned with the question of which materials should or should not be checked and, if so, how. Because the need for control differs from place to place, an agreement on this matter has not been reached. It appears in practice that the public in one location is much more careful with the materials than in another. The reasons for these differences are not very clear. When considering the advantages and disadvantages of controlling, there are also other factors which are not easy to measure. In any case it is clear that a strict control at the discharge desk guarantees the maintenance of quality in the collection. This control, however, claims (expensive) staff time. The question is, therefore, what is more expensive: the premature discarding of damaged materials or the control of everything. But a collection of poor quality does not attract users.

A good compromise in many cases appears to be either a brief inspection of all returned items or random controls. In both situations there is a preventive effect which creates a more careful use of the materials.

Not all materials are easy to control. A simple visual inspection is sufficient for records and slide-sets. Films can only really be checked by a complete (possibly accelerated) projection. There are a few simple ways of checking for mechanical faults in sound cassettes, but the sound quality can only be ascertained by replaying them.

Sometimes in libraries there are diverse procedures for control-

ling the different types of returned materials. Only in a few libraries are all materials consistently (visually) checked in the presence of the borrower. Of course this can only be a superficial inspection. However, this immediate (fleeting) control certainly has a preventive effect. In addition, one can consult with the user when something is damaged or missing. Other libraries use random checks or control only certain categories of materials.

All the libraries use transparent holders for the slide-sets which make it easy to establish if the series is complete and undamaged.

The relatively more expensive 8mm films require a thorough inspection. We have already seen, however, that films are difficult to control. In fact, one needs to project the whole film in order to see whether the picture, sound and/or perforations are damaged. The libraries normally limit themselves to basic checks, such as seeing if the correct film has been returned and whether the leader is still attached and is of a sufficient length.
It is easy to see whether a sound cassette is jammed or broken by using a pencil or something similar to wind on the empty spool. If the full spool moves freely then the tape is neither broken nor
38 caught.
Normally stickers are placed on the cassette advising that it should not be located on top of a television or loudspeaker as the magnetic fields from them can detrimentally affect the sound quality. This problem occurs seldom however.

It is easy to ascertain whether there are scratches, etc. on records; this kind of damage happens regularly.

Practical experience with videocassettes shows that there are few problems and, in general, they do not need to be checked. Besides, the number of users is not so large and it is easy to establish who the last user was when something has gone wrong.

6.6 Compensation for loss or damage

A number of libraries have determined the amount of compensation which has to be paid for those audiovisual materials which have been borrowed and subsequently damaged or lost. A replacement charge is made for loss of or complete damage to a record, cassette, slide-set, film, etc. and this is adjusted according to the number of times that the item has been lent out.
A smaller charge is made for loss of or damage to a part of the material. Most libraries ask between fl. 2,– and fl. 2,50 for a missing slide, fl. 2,50 and fl. 3,– for a textbook, fl. 0,50 and fl. 0,75 for a leader.

With some materials it is difficult to establish who is responsible for the damage. For example, cassettes are given only a visual inspection. If there is something amiss with the sound (which seldom occurs), then one does not know who is the culprit. Also wear and tear is a factor. If, for example, a cassette tape breaks, one is never sure whether this is due to normal use or careless handling. In cases like this a charge is not made.

6.7 Inter-library lending

Libraries possessing audiovisual materials have experienced an increased demand from individuals living outside the library's boundaries. This was mainly satisfied by the enquirer going direct to one of the libraries concerned, rather than by using the established inter-library loan procedures. Initially one nearly always complied with the requests but as the number of requests rose this became increasingly more difficult to justify. It was not considered fair that material which had been purchased by one local authority should be sent to places where there was (still) no money available for audiovisual materials. Much pressure has since been put on the Landelijke Bibliotheek Centrale, (LBC, National Library Centre) to meet this growing tendency. Gradually a lending service came into being within the LBC. From the outset, it lent radio programmes on cassettes and later slide-sets and videocassettes. 39

Apart from looking after the requirements concerning audiovisual materials in the areas without these materials, the LBC could take on other tasks as well. It could, for instance, concentrate on making available:

- support collections for small public libraries;
- basic collections for those libraries wanting to start an audiovisual collection;
- audiovisual materials for which a large distribution is not desirable either because of limited demand or high purchasing costs.

7 THE EQUIPMENT

7.1 Selection criteria

Working with audiovisual media in the practical situation has provided libraries with a great deal of information regarding the choice of the most suitable equipment.
Generally speaking the equipment, whether for individual or group use, should meet the following requirements:
- be very easy to operate;
- be well and reliably constructed so that as few problems as possible occur;
- have a minimum of background noise wich can be disturbing.

Equipment need by the library patrons, either in the lending or study areas, should also meet the following conditions:
- must be able to be used in areas which are not blacked out;
- sound equipment should have headphones (whereby a built-in loudspeaker, if available, can be disconnected).

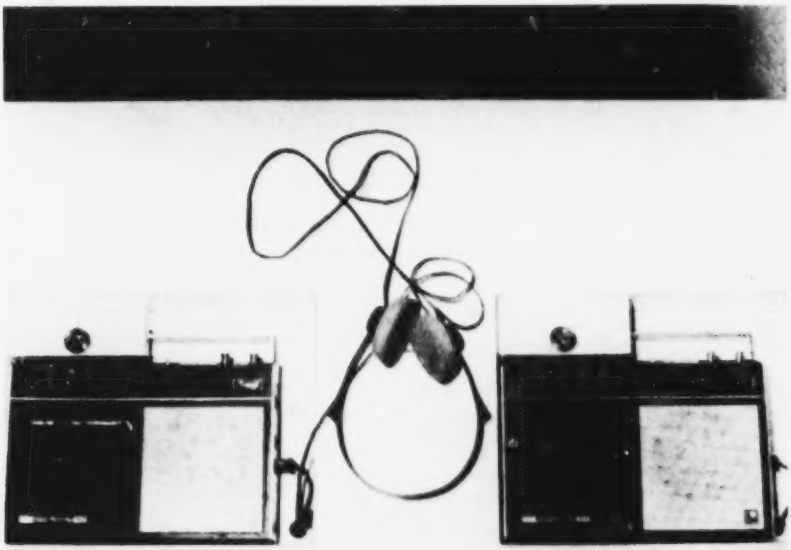
The fewer steps necessary to operate the equipment will promote its ease of handling. This means, as far as possible, automatic functions such as film projectors with autothreading, fully automatic record players, etc. It is useful to give clear instructions on knobs and switches, if any, as to their functions.
It is also advisable to give a list of simple instructions for equipment more difficult to operate.
A well made and reliable construction is most important otherwise equipment which is often defective is annoying both for the staff and the public. It appears, for example, that many of the headphones which have been purchased have proved very unreliable. A certain type of video recorder (Philips VCR) has also turned out to be an unfortunate choice in this context.
It is important to arrange a system for preventive maintenance and repairs of defects.

Although slide projectors are not very difficult to operate it seems that, in general, the public has a preference for viewing boxes. This means that in the library, at least for individual use, one or more

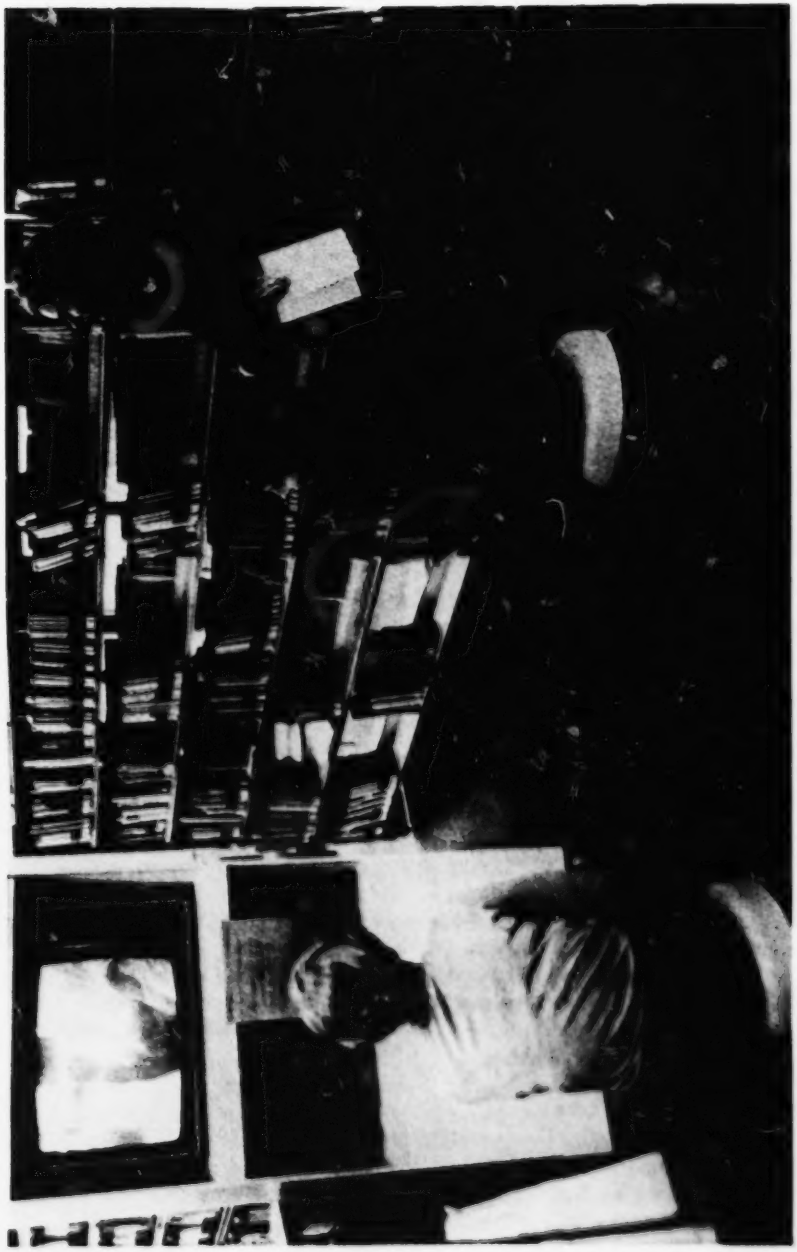
viewing boxes are sufficient. They have the advantage that they do not produce any disturbing sound, are very easy to handle and are less likely to be put out of action by a blown bulb.

When a sound slide-set (e.g. a slide-series with a soundcassette) has to be viewed, then either a sound slide projector or a combination of projector, viewing box and cassette recorder is necessary. In practice, however, the public has nothing against using the more primitive method, namely simply a viewing box and a cassette recorder (with headphones). Although one cannot use a slide synchroniser here, one gains on ease of handling. Fluorescent lamps should be used in the viewing boxes as ordinary bulbs give off too much heat and affect the glass cover.
Film projectors can make a great deal of noise and one should consider this when choosing a projector. In addition, not all projectors can function properly with films which have been repaired. As libraries are putting an increasing number of sound films into their collections it is absolutely necessary to purchase a sound film projector.

Different types of microform readers also produce unnecessary amounts of noise because they do not have a quiet ventilation



Built-in cassette recorders (Nijmegen)



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Video equipment in the landing area (Rotterdam)

system. It is further useful to consider whether the light is evenly spread over the whole screen when purchasing a reader. If a reader operates with a dual lens, whereby two magnifications are possible, then it is better if this lens is built into the reader. A few readers which are on sale have a dual lens positioned in such a way that it encourages theft.
Some libraries have noted that purchasing a reader is of little value to users if it does not have printing facilities. Obviously a reader-printer makes it possible for the user to take the desired pages home with him.

The music department will quite rightly make high demands regarding the quality of the sound equipment, while in other departments these demands can be less stringent. Non-music records and cassettes normally contain information which does not need to be played on equipment with a large frequency range; most of the time the simplest cassette recorder is adequate.

If slide projectors and film projectors do have to be used in the public areas then they should be provided with a rear screen. Otherwise it is necessary to have the area blacked out. There is a good variety of projectors available nowadays with a built-in rear screen. 43
Some types of slide projectors are supplied in a carrying case which incorporates such a screen. Moreover there are also projectors which not only have a rear screen but also can be used with a normal screen. This seems to be a sensible combination for libraries. If a slide projector is to be purchased for use with groups it is advantageous to choose one with interchangeable lenses. This means that one can project in differently sized rooms and still maintain the same size picture. Remote control is also very useful. A high light output (strong lamp, light intensive lens) has the advantage of reducing the need to darken the room.

A large volume could be written on choosing a video recorder. The manufacturers have not made it very easy for us in this respect. Here, briefly, are the most important points:
About seven years ago, when a few libraries wanted to select a video recorder there were, in fact, only two alternatives. The U-matic from Sony and the VCR from Philips. The former was expensive but of very good quality; the latter was appreciably cheaper and of reasonable quality. Those institutions which could afford it chose the U-matic; many schools bought the VCR. A few libraries purchased both systems while others chose only the VCR.
Over the years it can be seen that the U-matic has proved to be an investment: a well made and reliable recorder. The Philips system

had many problems. The libraries, however, have to adapt to users' demands. Because many schools kept asking libraries to make video programmes available, other libraries also started to use VCR equipment. By the end of 1980 the situation had changed so much that Philips no longer made the VCR. Meanwhile the VHS and Betamax videocassette systems had taken over. Some time later a new Philips model appeared: the 2000 series. The VHS system especially has been sold a great deal in the Netherlands and there are also many pre-recorded cassettes on this system in the shops. For this and a number of other reasons the NBLC, at the end of 1980 - after consulting those libraries with experience of video - advised the libraries to standardize on the VHS system.

7.2 Maintenance

It has already been mentioned above that frequent faults in equipment can be very annoying. This can partly be avoided by purchasing reliable apparatus. It is also important, however, to keep it maintained. This means a regular control to see that everything works properly, that the knobs and switches are fastened correctly, etc. This type of preventive maintenance can anticipate many defects. Several libraries have signed a maintenance contract with the firms
44 responsible for delivering the equipment. Sometimes these companies also offer replacement apparatus during the period necessary for more important repairs. Moreover the cost of maintenance up till now has not been as bad as anticipated. In many cases, the staff can look after the small repairs and do general maintenance such as changing the bulbs and cleaning the heads of the different recorders.

8 USE OF MATERIALS AND EQUIPMENT IN THE LIBRARY

As far as the use of audiovisual materials is concerned, it is necessary to make a distinction between the use of the materials in the library and in the lending situation. This chapter deals with the use in the library which does not necessarily lead to borrowing.

The NBLC has continually emphasized that equipment should be available in the library for the users. There were a number of arguments for this opinion.
Firstly, it was considered useful that library patrons should be allowed to make a realistic choice between the different types of materials, for example those items on a single subject. If one offers a range of materials, then it should be possible either to listen to or to view a particular item to see whether it is satisfactory. This is only possible if equipment is available. In this connection, attention has been drawn to the very unfortunate situation in which a number of music departments (music libraries, record libraries) operate without listening facilities. As a result, the users have to make their choice based only on the information on the record sleeve. This is rather like allowing people to choose books only on the basis of the dust-jacket information. 45
Secondly, the opinion emanates from the fact that many library patrons do not have access to certain types of equipment at home. So that they are not at a disadvantage when using the right material, it is necessary to make equipment available in the library. If one accepts these arguments, then it is imperative that equipment should, in any event, be situated in the lending area. By having apparatus only at hand in the study areas, one creates not only a great deal of unnecessary coming and going, but also a reduction in the amount of use. The best solution, of course, is to put equipment in both areas.

Naturally, this is only valid for equipment which is intended for individual use; that which is intended for use by groups can be best located in a special room. In some libraries, these rooms contain apparatus which is immediately ready for use, while in other libraries it is stored in a special cupboard or trolley if the room is in frequent use for other purposes.

Obviously, it is important to know whether the equipment is indeed going to be in frequent use. We shall now look at each type of material in more detail. Of course the use of equipment by individuals is closely related to its ease of operation. When the apparatus is easy to use, then one is less dependent on help from the library staff and there is, therefore, relatively more use made of it. Practice has shown that, in most cases, libraries have chosen equipment which can be easily used by the library patrons. This situation is made even easier by providing clear and simple instructions.

Several libraries initially had a minimum age requirement for those wishing to use projectors, recorders, record-players, etc. This has usually been the same age (14-16) as that which allows access to the adult department.
There is no minimum age laid down for using viewing-boxes, however. In some libraries the age restrictions still apply; in other libraries, the restrictions have been abolished because it appeared that the younger users were not noticeably rougher or clumsier with the apparatus.
Present day youth is, of course, accustomed to this sort of equipment. Many children have a recorder or record-player of their own at
46 an early age or they are allowed to use the family equipment. These libraries have now put equipment in the children's department and it is used a great deal.
Moreover, several libraries have located the equipment in such a way that the library staff can keep an eye on it from the information or issue desk.
One important factor mentioned in the reports of a number of libraries is that the amount of use made of the apparatus is closely related to the attitude of the staff towards the media. If they themselves are not sufficiently confident, then they do not encourage the use of the materials and equipment. It was further suggested that younger patrons used (and borrowed) audiovisual materials relatively more than older patrons.

8.1 Slide-sets

There are several possibilities for viewing slide-sets. As all the participating libraries house their slides in transparent holders (either the NBLC system or the Journal cassette) it is simply a matter of holding them to the light to gain a general impression of the set. A better method for viewing is that of the viewing box which itself is improved when used in combination with a magnifying-glass.
Finally, of course, the slides can be projected (either on a daylight screen or on a conventional screen). Users wishing to borrow slides usually hold them up to the light. Those who want to study them in

the library, however, tend to use the viewing box.
The amount of use made of the viewing boxes differs from library to library. The reasons for this are not yet clear, but there is without doubt a relationship with the size of the collection. Viewing boxes are used more in libraries with large slide collections.
Viewing boxes are employed a great deal in children's departments for viewing slide-sets.

In some cases regulations have been drawn up for using the viewing box. This may be, for instance, that a viewing box can only be used by one person at a time. This appears to be a useful regulation when applied to other equipment which is intended for individual use.
Slide projectors are seldom used, and, in some cases so rarely, that several libraries have removed them from the public areas and made them available only on request. It is probable that a slide projector is too difficult or too time-consuming when compared to the simplicity of a viewing box.
On the other hand, library staff are making an increasing use of the slide projector, for example, during story hours in the children's department, for parents' evenings and children's book week programmes or for continuous projection during exhibitions.

8.2 Films

The best way to view films is with a film projector. A film viewer is not usually employed for this purpose. To start with, some libraries made limitations on the use of film projectors. Here and there, libraries allowed only informative films to be shown as the projection of feature films proved to be a visual distraction to other library users and encouraged too many of them to watch.

Further, it seemed useful to know which library patron was using a projector at a particular time so as to prevent as much misuse as possible. This problem was solved by retaining a necessary part, namely the empty spool, at the lending desk.
When the novelty of having a film projector in the library had worn off there was a noticeable reduction in its use. Several libraries removed them from the lending area and made them only available on request in the same way as the slide projectors. But in general the films are borrowed without the need to be looked at beforehand in the library. The library staff, however, are beginning to work with film projectors for, amongst other things, use with youth groups, e.g. during the children's book week. It is noticeable, however, that the younger children prefer the single frame (slides) pictures. In addition, the staff use projectors for cataloguing films which have been purchased for the library.

8.3 Records and cassettes

When the music department in a library has equipment available, it is frequently used by young people; between the ages of 14 and 20 in particular. The equipment is often operated by the library staff from a central point. Outside the music department library patrons are generally able to operate the equipment themselves for the purpose of listening to non-music sound carriers. This is especially valid for the cassette recorders which are used intensively and without problem. In some cases outside the music department, the library staff will operate the record players but there is a noticeable tendency, however, to allow the public to use them. This is nevertheless still a matter for discussion. On the one hand, it can be said that use by the staff reduces damage both to the record players and to the records.

On the other hand, there is a perceptible saving of staff-time if the public is allowed to use them. When comparing the advantages and disadvantages it appears, however, that alongside the measurable differences there are also factors which are not measurable.

A solution to this problem is, therefore, not expected in the very near future in every library. However, it should be the case that the user's wishes and the frequency of use for the different methods should be a determining factor in decision making.

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8.4 Video and television

As yet the public does not exploit fully the possibility of viewing videotapes (if available) in the libraries. In many libraries, it is primarily teachers and staff of non-educational institutions, who, before borrowing one or more tapes, wish to look at them. The equipment is always operated by the library staff. In addition, video equipment is in constant use by the staff either for recording programmes or for playing them back for cataloguing purposes.

8.5 Microforms

The microforms collection, generally comprising microfiches, is still not used very much. One can blame this partly on the unfamiliarity of these materials. Indeed, microfiches have only been in the library for a short time. It is probable that in several libraries their frequent use is hindered by the fact that the location of the fiches is not conspicuous (e.g. behind the issue desk). The readers can be used by the public in all the libraries where this equipment is available. In some cases, special attention is given to the microfiche equipment when new members are shown round the library. This appears to stimulate use.

8.6 Use by groups

As we have already seen, audiovisual media are particularly suitable for use by groups. For this reason, these media - in contrast to the mass media such as radio and television - are also called 'group media'. This had already been made clear at the outset of the methodical investigation. In the meantime, the Stuurgroep Audiovisuele Media (SAM, Steering Group for Audiovisual Media), has emphatically pointed to the public library as the place where audiovisual materials are available for use by groups, such as those in education, social work, youth work, club and community centre work, etc. Libraries are continually being asked by the NBLC to try and arrange for the possibility of groups using the media either in the library or in the neighbourhood of the library.

Several libraries have an extra space for use by groups. Other libraries - especially when they are established in community centres - can use rooms in the vicinity of the library.

9 LAY-OUT OF THE LIBRARY

9.1 Furniture

When discussing the possible furniture required one has to make a distinction between the provisions which are necessary for:

- the placing of audiovisual materials on open access;
- the placing of audiovisual materials on closed access e.g. behind the issue desk;
- the use of the different materials by the public;
- the processing of the audiovisual materials by the staff.

If the materials are placed on open access then there is a further decision to be made between complete integration or segregation. If one chooses integration of the audiovisual materials and if one

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Part of "Image and Sound" corner in medium-sized public library (Sittard)

Integrated music department (Sittard)

decides on a storage system which caters for this then there are no further problems with furniture. One utilizes the shelving which is already available, as long as it provides sufficient space. Practical experience has shown that in this way integration offers no problems.
One should, however, take into account that normal shelving in many cases has a depth of 20 cm. and, in general, this is not enough for the storage folders. If one restricts the integrated shelving to A5 folders then there is no need to adjust the shelving accordingly. However, if one wishes to integrate the A4 folders and also possibly the (non-music) records, then a depth of between 32 and 35 cm. is required and a distance between each shelf of between 32 and 35 cm.
Some libraries have found both simple and cheap solutions to the problem of keeping records within a subject, without having to adjust the bookshelves. Simple racks, normally for leaflets and periodicals, are hung at the ends of the bookshelves.

With a non-integrated system, one can consider choosing furniture which is appropriate for each type of material, but it also appears, in this case, that the normal bookshelves function very well. The
52 storage of records in the music departments (record libraries) of all the libraries is achieved by use of the well-known record browsers. In some cases, specially designed racks have been made for musi-cassettes. When some materials are located behind the counter to prevent theft, one has, of course, to satisfy the necessary requirements. At most, it generally concerns three types of materials: 8mm. films, sound cassettes and videocassettes. These are mainly placed in drawers behind the issue desk. Sound cassettes fit into standard catalogue drawers. 8mm. films require larger drawers. Films and videocassettes are often put on shelves.
Initially, many libraries located the equipment, intended for use by the public in study carrels, but experience has shown that these carrels are not absolutely necessary and libraries can manage without them. Viewing boxes, microform readers, cassette recorders etc., can be situated on normal study desks. Because the utilization of audio-visual equipment, especially the viewing of films and videotapes, creates visual distractions it is advisable, if the possibilities exist, to make a number of study carrels available. These carrels are not just intended to provide the user with a quiet place to work, but rather to prevent the other library users from being distracted too much by the showing of films, videotapes, etc.
Equipment is also necessary in the department responsible for the preparation of the audiovisual materials. More often than not the information given on the storage pack etc. is not sufficient for

providing cataloguing details and annotations. Sound cassettes, films and videotapes may need to be played back, either partly or completely.
Equipment which is required can either be kept in one location or stored in a transportable media trolley.

9.2 Other provisions

One important consideration for libraries which commence with audiovisual materials is the power supply. Electricity is needed for all the equipment, which means that one or more sockets should be located in places where the audiovisual materials have to be used. Study carrels, if present, should not only have their own (built-in) lighting but also one or more power connections for the equipment.

For new libraries, there is actually only one acceptable possibility: the installation of cable channels in the floor. If these are laid in a grid pattern then there are several possibilities:

- in the areas concerned there should be a power supply at every desired location. This means that study carrels, desks, viewing boxes, etc. can be provided with lighting and/or electricity;
- if the library has sited the sound and/or video equipment centrally, then this should provide easy connection with individual study carrels;
- the choice of the arrangement of the furniture need not be permanent because one is not dependent on a rigid electricity supply. As far as this is concerned one can always move cupboards, study carrels, etc. In addition, one is not always in a position to foresee what the most desirable siting of the equipment connections should be;
- one can easily adapt to the new technological developments. This need not necessarily just be concerned with normal electrical wiring, but also other types of cables, e.g. telephone wires, cable television, connections for terminals, etc.

Unfortunately, most libraries have to make do with existing buildings. A great deal of ingenuity is needed to lay cables so that one is not constantly tripping over them. A good solution, for example, can be found by making use of the space (if possible) behind the woodwork of the ceiling. The wires which go from the ceiling to the study carrels etc., although not aesthetically pleasing, avoid the danger of people tripping over them.

10 STAFF

10.1 Required working-time

It is generally difficult to establish exactly the number of staff required for the ordering, cataloguing, preparation and lending of audiovisual materials. Many of these activities are integrated in most libraries. Practice has very clearly shown, however, that offering audiovisual media has increased the workload of the libraries. On average, the selection, ordering, processing and lending of audiovisual materials cost more time than these same activities do for books. In addition, the equipment demands the necessary attention.

On the other hand, however, the developing central service of the NBLC (reviews, centralized supply, catalogue cards) will partially reduce the increased work. Lending, however, remains more time
54 consuming, especially as some of the materials are kept behind the issue desks and because the materials are examined on return. This control includes, among other things, counting the number of slides, spools, cassettes, etc. and checking to see that the accompanying printed material (manual, textbook, etc.) is present. One also has to check if the materials have been returned in the correct storage folder, box, etc. and whether there is any damage.

Sometimes a more extensive control is necessary (e.g. projecting a film in full).

In addition, loan charges are made in some libraries. It is estimated that the lending of audiovisual materials takes up to between two and four times the amount of time than that required for lending books.

Equipment should be regularly maintained and checked. Minor defects can nearly always be put right by the staff. Also, helping the public to use the equipment demands consideration. In conclusion, it can be said that much of the time required is taken up by:

- obtaining audiovisual materials from outside the national service (locating, ordering, preparing and cataloguing);
- lending and discharging (control activities, shelving);
- the upkeep of the equipment and instruction in its use.

10.2 Expertise requirements, training and in-service training

It is obvious that all the members of staff who work with the pro-

cessing and lending of audiovisual materials have to be familair with these materials. In fact, this familiarity was initially very limited in many cases. Also, the staff turnover means that new members of staff (without knowledge in this field) are brought into contact with these duties. It is continually being emphasized that the library schools should give sufficient consideration to the audiovisual materials. Conclusions drawn from the information from recently qualified members of staff suggest that little or no time was made available for discussing audiovisual media in the beginning. As far as audiovisual media are concerned, the course should contain at least attention to the following points:

- the (intrinsic) value of audiovisual media in the total information market;
- the different types of audiovisual materials and equipment;
- the audiovisual market and selection (materials and equipment);
- background information necessary for selection, such as selection criteria and, for example, some insight into film aesthetics and film history;
- collection building;
- ordering, processing and cataloguing;
- lending and control;
- operation and maintenance of equipment;
- interior lay-out of the library;
- the presentation and promotion of the audiovisual materials in the library, with special attention being given to making this a 'user-friendly' situation;
- instruction to the public in the use of the media;
- financial aspects.

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Several library schools appear to place too much accent on the production of audiovisual materials, whereas in the practical situation this aspect is hardly ever found, if at all. It is logical to use the practical situation as a starting point and it is therefore obvious, as the above list suggests, that the emphasis should be on the professional aspects of working with audiovisual media. The need to have a good insight into such areas as collection building, cataloguing, etc. when working with audiovisual media in the library is not only valid for the professional staff; the clerical grades should also be sufficiently familiar with these media. Those who work in the lending department, for example, should be able to assess damage and losses.

Furthermore, readers' advisers should also be familiar with the possibilities of the audiovisual media in general as well as knowing the stock of their own library. In order to compensate for the gaps that have been noted, the NBLC organizes a number of courses

every year, for which there is considerable demand. Much can also be gained from the regional 'information days', on which introductory talks on audiovisual media are given by experts from the NBLC.

Initially, the question was raised as to whether at least one specialist should be appointed in every library to be responsible for both the professional and non-professional tasks concerned with the audiovisual media. It was soon realized, however, that each member of staff became confident in handling the media fairly quickly, as long as there was sufficient attention given in the library schools and in-service training to the necessary fundamentals.
Besides, the appointment of a specialist conflicts with the philosophy of integration. Other members of staff would be easily tempted not to get involved with audiovisual media. A specialist can perhaps be appointed in the very large libraries, but then at a policy-making level. This person should be involved in areas such as planning, promoting the audiovisual materials and maintaining contact with other institutions in the neighbourhood concerning responsibilities.

11 FUTURE EXPECTATIONS

The libraries hope that, in the next few years, their audiovisual collections will be such that they will satisfy the requirements of the Public Library Act; namely that the collections should be 'current and representative in the cultural field'. Alongside this premise, the recommendations of the 'Guidelines for Standards in the Public Library' are also adhered to; namely that the non-music collections (with the exception of the microforms) should be at least 8% of the total library collection. None of the libraries has yet reached that minimum.

Another point made by many libraries is that they would like to see the possible introduction of audiovisual materials in the branches and also in the children's department, if this is not already the case. 57
Furthermore, some libraries have planned extending the integration. This means that, even more than before, the selection, ordering, processing, cataloguing, etc. of the audiovisual materials shall be integrated with these same activities which are done for the printed media.

As far as records are concerned, it is often suggested that it would perhaps be sensible if, in the near future, they were replaced by sound cassettes for lending purposes, especially as the quality of the cassettes and the cassette recorder have now reached an acceptable level. Immediately after purchase the quality of a record is still, on average, better than that of a cassette for the same recording. But after the record has been lent out a few times, one cannot normally regard it as still being of a better quality. Small and large scratches can become so annoying that one prefers the less vulnerable cassette. The possible drift from record to cassette has apparently stimulated the record companies to retaliate. A great deal of effort is being put into a new type of record and record player whereby the problems of wear and tear are greatly reduced and also the playing time is increased. It is perhaps prudent to observe the developments of the so-called 'compact-disc' before making a definite decision in this matter.
It is also to be expected that, in the near future, video will play an

important role in the flow of information and it may be that this medium could replace 8mm films. It is probably for this reason that many libraries hesitate to start a collection of 8mm films or expand an existing one.

12 CONCLUSIONS AND RECOMMENDATIONS

12.1 Conclusions

1 As we have seen in the previous chapters, it appears that there are many problems to be encountered, especially at the outset, when placing audiovisual media in the library. On the other hand, however, the library staff has been very positive about the decision to include these media in the collection.

2 In numerous libraries, the collection now comprises slide-sets, sound cassettes, records and 8mm films; several also have videocassettes. All these materials can be used in the library and equipment is available for this purpose. Furthermore, all materials may be borrowed.

3 Standardization of the different types of materials is imperative. It serves little purpose, for example, to collect filmstrips and sound tapes when slide-sets and sound cassettes will suffice. Standardization avoids having an unnecessarily large range of equipment. Sound cassettes are preferred for non-music and one can suspect that this will be likely, even desirable, for music items. The so-called 'compact disc' probably also offers interesting possibilities. 59

4 Collection building has cost the libraries a great deal of time and trouble in the early stages. The expanding central service (retrieval, reviewing, central supply) offers a welcome saving.

5 The supply of the different audiovisual materials is not yet very comprehensive nor is it evenly balanced. This makes it still difficult to arrive at a large and varied collection.

6 Participating libraries have demonstrated a considerable need for 'talking books'. Discussions with the libraries for the blind have not yet led them to making talking books available to the public libraries.

7 The supply of pre-recorded videocassettes is a recent development and, until recently, recorded television programmes made up the largest part of what was obtainable. Unfortunately the law regarding the latter is not yet such that they may be lent out without problem.

8 A series of storage folders with loose-leaf pages has been developed for the storage of the audiovisual materials. Nearly

all the materials can be housed in these folders, either individually or in combinations and then with or without the accompanying printed notes. As most libraries have adopted this system, it is also employed for those materials which are processed nationally.

9 In the area of cataloguing, the NBLC and most of the libraries apply the new international rules (ISBD/NBM). The work of the libraries is considerably eased when there is a (prompt) supply of nationally produced catalogue material.

10 Nearly all libraries have chosen an integrated arrangement of the audiovisual materials. A number of advantages cited are: better continuity, favourable reactions from the public and higher issue figures.

11 It is remarkable that the children's departments have been very backward in receiving the audiovisual media. Those libraries which have already taken this step have been very pleased with the results.

12 Concerning (the possibility of) theft, most libraries have placed only the storage folders, containing a description of the contents, of some materials (namely 8mm films and sound cassettes) on open access while the films and cassettes themselves are kept behind the counter.

13 The audiovisual materials reach a section of the public which previously did not use the public library. The impression is that this especially involves people with a lower level of education. 8mm films especially seem to appeal to them and are in fairly high demand.

14 In many libraries, conditions have been laid down for borrowing audiovisual materials: maximum number of items to be borrowed, loan period and minimum age. These conditions are often not the same as those which apply to the books. Moreover, many libraries have loan charges for music records and cassettes. Occasionally loan charges also exist for non-music items. In principle, the libraries have rejected the idea of administering loan charges. It goes against the integration philosophy and furthermore shows very clearly that it detrimentally affects the frequency of use of the audiovisual materials. They cannot usually be avoided, however, either because of local council directives or financial constraints.

15 Equipment is available in all the libraries for their patrons. Slide projectors and film projectors are not used very much. On the other hand there is a great deal of use made of viewing boxes, record players and cassette recorders. The inclusion of microform readers and video equipment is increasing. Several libraries also offer the possibility for groups to use

the audiovisual media.

16 Making audiovisual materials available increases the library's workload. A well-structured national service can ease the situation. The issuing and discharging of the materials remain, on average, more time-consuming than for books.

17 It became clear that one of the most valuable findings of the methodical investigation was that the public library did not experience any insurmountable problems when integrating the audiovisual media in its total service, as long as sufficient staff and funds were put at its disposal.

12.2 Recommendations

1 The central service of the NBLC should be expanded in such a way that:
- all the new audiovisual materials which are relevant to the public libraries should be offered centrally by means of reviews;
- the necessary catalogue cards should be supplied simultaneously with the items which have been ordered centrally.

2 It is hoped that there will be an imminent decision on the rules relating to copyright etc., so that radio and television programmes can be made available to the library patrons without problem. 61

3 Research is necessary to establish whether the sound cassette or the compact disc can and should take a more important place in the availability of music on sound carriers.

4 A standardization of video systems in public library work is imperative, so that expenditures in video equipment and videocassettes are kept within acceptable limits.

5 It is necessary to look at the methods whereby talking books can be offered in the public libraries.

6 Children should be given an equal opportunity to use and borrow audiovisual materials. To achieve this, it is necessary that:
- the children's departments also receive these materials in their collections, especially when these departments are apart from the main library;
- the music departments (record libraries) drop the minimum age-limit, if it exists.

7 Charging for borrowing audiovisual materials has triggered off an unwanted division between these materials and the books and proved to be a barrier to their use. It is therefore imperative that the libraries are in a sufficiently strong position financially so that loan charges are not necessary.

8 If all the libraries were to have audiovisual materials, then

those libraries which already have them would not have to cater for users living outside the library's boundaries.

9 The National Library Centre can play an important part in making audiovisual materials available in the Netherlands. It should be recommended that this institution should be given the opportunity to offer:
- audiovisual materials for those parts of the country in which the public libraries do not yet stock such materials;
- support collections for small public libraries;
- basic collections for libraries which want to start with audiovisual materials;
- audiovisual materials for which a large distribution is not desirable either because of a too limited a demand or too high purchasing costs.

10 In the design of new libraries, cable channels in the floors should be recommended so as to guarantee sufficient flexibility in the (re)moving of equipment and to allow for any future technological developments.

11 When establishing standards for the staff, one should allow for the fact that both the different duties attached to an audiovisual collection and making the items available are
62 more time-consuming than for books.

12 In connection with the integration of audiovisual media in the libraries, an important consideration is that all members of staff should be sufficiently confident in these media. This is true both for professional staff and for the clerical grades.

13 Library schools should ensure that future library staff are sufficiently at home with the audiovisual materials and, in particular, with the professional aspects.

14 All libraries should be (financially) able to increase the number of non-music items to a minimum of 8% of the total stock.

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